



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

## REVIEWS OF RECENT BOOKS

Mrs. Elizabeth Gilbert Martin has made an acceptable contribution to the literature of art in giving to the public her "Homer

Martin: a Reminiscence," lately published by William Macbeth. Martin was a unique character, as well as an eminent painter; and the little volume here noticed is not a mere chronological statement of events, but a biography thickly interspersed with incidents and insights which only a devoted wife could record. The book has thus not merely the charm of narrative, but that greater characteristic so often wanting in biographical works —the power to make one know



MRS. CAMPBELL OF BALLIEMORE  
By Sir Henry Raeburn  
From "Bryan's Dictionary of Painters and Engravers"

the man intimately and thoroughly—the being behind the works.

And Martin is well worth knowing. He has often been called the first of our American impressionists; but his type of impressionism is distinctly his own, and one needs to know the man to appreciate his work. Mrs. Martin quotes John Richard Dennett as saying of his pictures, "Martin's landscapes look as if no one but God and himself had ever seen the places." And then she adds, that there is an austerity, a remoteness, a certain savagery in even the sunniest and most peaceful of them which were also in him, an instinctive

perception of which had made her say to him in the very earliest days of their acquaintance that he reminded her of Ishmael. These formed, she thinks, the substratum of his personality. It is needless to add, for those who knew him even slightly, that he had other phases; and his kindly biographer rightly says that though the human verb in him was one and singular, its moods were many.

Mrs. Martin half apologizes for putting on paper some of her memories of the years she and the gifted painter spent together. She said Homer Martin was so intensely masculine, so pre-eminently a man's man, that he must necessarily have escaped thorough comprehension by any woman. This is the chief reason why she so long delayed in executing the work now issued to the public. Any consideration of Martin's art is here out of the question—he has been made the subject of innumerable appreciations. Suffice it to say, that Mrs. Martin has done a service which no one else could have done so well, and every one who has been moved by the artist's sterling canvases will find an added interest in them after perusing her pages.

\* The fourth volume of "Bryan's Dictionary of Painters and Engravers," published by the Macmillan Company in revised and enlarged form, takes the work through the letter R, and in every sense equals in point of interest and value the three preceding volumes. As pointed out in these pages before, this encyclopædia has long been recognized as a standard authority, and the successive editions through which it has been carried have been necessitated rather by the acquisition of new facts than the necessity of eliminating errors of carelessness or ignorance. No pains have been spared by George C. Williamson, under whose supervision the present edition is being issued, to make the work thorough, comprehensive, and up to date.

Perhaps the most important of the new biographies supplied to the present volume are those on the British painters, Reynolds, Romney, Raeburn, Rossetti, Russell, and Ruskin. Special attention has been given to the Italian masters, many of the biographies being entirely rewritten in the light of recent monographs. The miniature painters have likewise been considered more fully than before, as have also been the members of the Scottish and allied schools, gifted amateurs, glass-painters, caricaturists, medalists, flower-painters, and artists specially known in connection with architecture and decoration. Much care has also been taken to incorporate in the work more adequate notices of American artists, as is evidenced by the appearance in its pages of biographies of Nast, Neagle, Pearson, Page, C. W. and R. Peale, W. L. Picknell, Rothermel, and many another American of note.

In all, there are more than three hundred and fifty new biographies in this volume, a far larger number than in any of those preceding; while in addition to these, many other biographies have been revised

and amplified, and upwards of one thousand emendations have been introduced. The work is sumptuous in its dress, and is profusely illustrated with full-page plates in photogravure and half-tone, which serve as a sort of auxiliary to the letter-press. The work should be in every reference-room.

\* Few satisfactory books on the architecture of modern cottages have appeared of late years, though all classes of cottage buildings have undergone considerable improvement during the past decade or two. John Lane has issued a timely volume in "Modern Cottage Architecture," edited by Maurice B. Adams, which presents by plans and views a series of examples of the older and later styles of cottages. There are fifty plates in all, reproduced from the architects' drawings, giving, in each case, plan and elevation sketch. These designs are the work in every instance of architects of note, and were used to build from. They exhibit a considerable variety of plan, and though not arranged with any precise intention of showing what may be called the genesis of cottage arrangement, they may, however, be fairly said to comprise examples of the several gradations of economical contrivance which represent practically all the main essentials necessary in working out either a single cottage or a group or row. Mr. Adams contributes an introductory series of notes on the practical aspects of the problem, such as the use of local materials, the choice of site, sanitary arrangements, and water supply, ventilation, and so forth.



#### BOOKS RECEIVED

"Historic Dress in America," by Elizabeth McClellan. George W. Jacobs & Co. \$10 net.

"Rome and Its Story," by St. Clair Baddeley and Lina Duff Gordon. The Macmillan Co. \$6 net.

"How to Identify Portrait Miniatures," by George C. Williamson. The Macmillan Co. \$2 net.

"Gainsborough and His Place in English Art," by Sir Walter Armstrong. Imported by Charles Scribner's Sons. \$3.50 net.

"Inaugural Addresses: Washington to Lincoln," Edited by John Vance Cheney. The Lakeside Press.

"Titian," by George Gronan. Imported by Charles Scribner's Sons. \$2 net.

"Official Catalogue of Exhibits Department of Art, Universal Exposition," 2 vols. \$1.